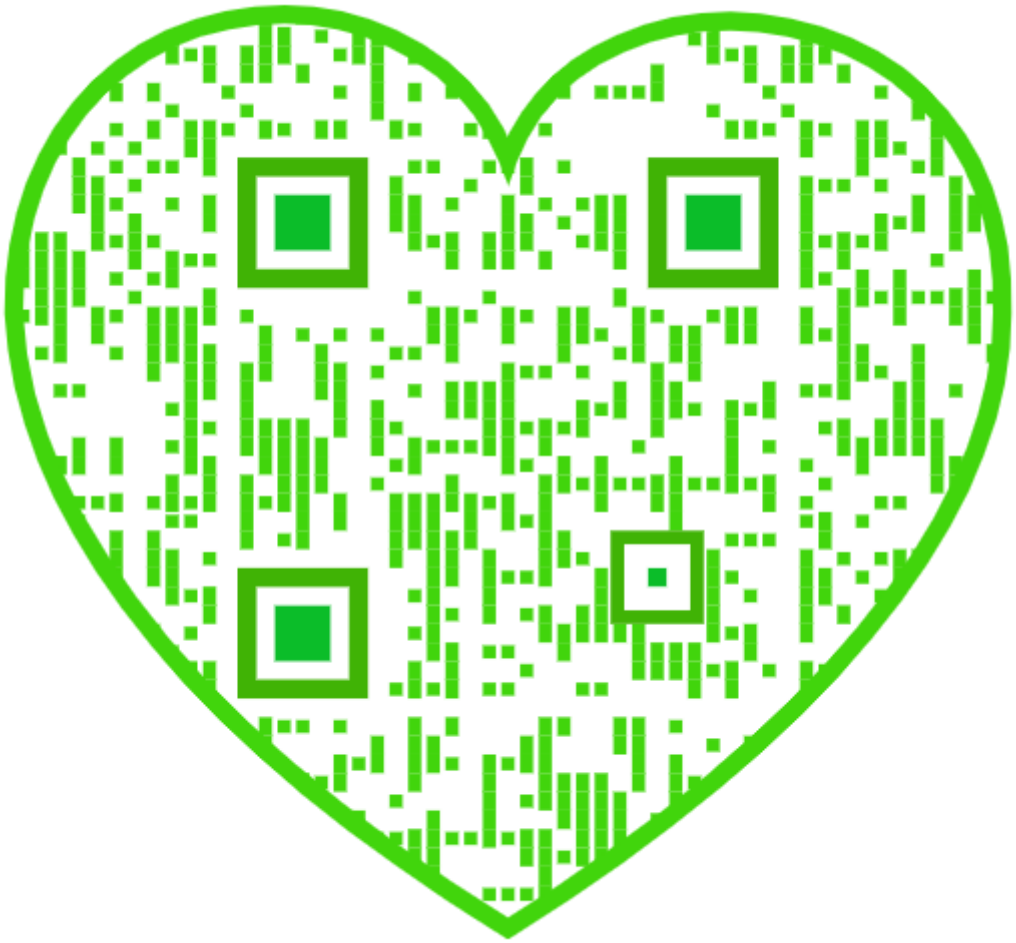
Z
56
.T695



LIBRARY OF CONGRESS.

Chap. Z53 Copyright No.

Shelf .T695

UNITED STATES OF AMERICA.

WHY

SHORTHAND

IS

DIFFICULT

TO READ.

By BATES TORREY.

NEW YORK:
FOWLER & WELLS CO.,
775 Broadway.
1890.

READY FOR BUSINESS;

Or, Choosing an Occupation.

A series of Practical Papers for Young Men and Boys, by Geo. J. Manson, 12mo., extra cloth binding, price 75 cents.

At some time in nearly every boy's life will he want to answer for himself and friends the question: "What work shall I do? What occupation shall I follow in which I can make name, fame and money?" In this work the author presents what might be called an inside view of the various trades, businesses and professions which are attractive to the youth, considers the opportunities afforded by each, shows what is to be done in order to acquire a knowledge of them, how much education is necessary, and how it can be obtained, the opportunities for employment and the chances for success. It is just what parents need that they may be able to decide intelligently for their sons as to what shall be their life-work, and every young man should read and study it carefully. The following are some of the important subjects considered: The Electrical Engineer, the Architect, Commercial Traveler, Banker and Broker, House Builder, Boat Builder, a Sea Captain, Practical Chemist, Journalist, Druggists, etc., etc., and the learned professions, Medicine, Law and Divinity. The author does not attempt to indicate what is the best line to follow, but rather to show what is to be done and how to do it, to enter upon any one life pursuit, so that when a young man has the matter under consideration he may know what he has to contend with, or to do in order to succeed in that to which he feels he is the best adapted after studying himself and the various pursuits of life carefully.

It will be sent by mail, postpaid, on receipt of price, 75 cents. Address,

FOWLER & WELLS CO., PUBLISHERS,
775 Broadway, New York.

WHY

SHORTHAND IS DIFFICULT

TO READ

BY

BATES TORREY,

Author of "A Practical Plan of Instruction in Shorthand," and a Manual of "Practical Typewriting."

38/10255

"REASON IS THE LIFE OF LAW."

LIBRARY OF CONGRESS COPYRIGHT OCT 25 1889 32098

NEW YORK.
FOWLER & WELLS CO.,
775 BROADWAY.

N
56
T695

Copyright, 1889,
by
BATES TORREY.

PREFACE.

If the "IS" of the title page of this pamphlet were transposed to appear before the word "SHORTHAND" the full title would express the inquiry which this book is intended to answer.

The article was originally prepared for the magazines, but expanding somewhat, it became appropriate to issue it in this shape.

Practical stenographers will find voiced herein some of their own sentiments, simply because actual experience would develop a similar response to such a pertinent question.

Formerly in shorthand teaching it was SUCCESS or FAILURE, both spelled with capitals; now the improvements in instruction woo success from failure, which is sufficient excuse for adding another to the many essays on this branch of didactics.

The timid allusions to the "PLAN OF INSTRUCTION" may call for an explanation. When that method was put forth, though not aggressively, its reception had in it an element of antagonism, because of the feeling prevalent that no one should presume to outline the work of the shorthand teacher, or define the scope of the shorthand manual.

No instruction demands more originality than shorthand, but in view of onerous duties, a Teachers' Help should be accepted in the spirit it is offered, and exhausted of what merit it possesses. Such is the benefit I extract from communication with brother teachers, and that was all I asked for my PLAN.

After a test of four years no apology is made for its method. It has taught quite a number in three months, and so treads on the toes of the sceptic; it has utterly failed to teach in certain other cases, and so caters to the enjoyment of its enemies. In the hands of a well-wisher it can be of great assistance, and as an assistant merely it was offered to the public. In imparting shorthand, the teacher and the book help those who help themselves; the PLAN makes it interesting and easy for the student to work.

Asking a friendly reading of this little book, and a tolerant acceptance of its ideas, I am fraternally

BATES TORREY.

WHY SHORTHAND IS DIFFICULT TO READ.

One great bugbear of discouragement in the pursuit of a knowledge of shorthand writing has always been the *difficulty* of the endeavor, and another the *inadequacy* of the knowledge after it has ostensibly been acquired.

Formerly five or six years was considered too brief a period in which to overcome the "flies legs" and tangles of the art, but this was largely due to the fact that little attention had been given to shorthand as a fit subject of didactics, and no really systematic methods of instruction had been devised. Of late the demand for shorthand writers of various degrees of proficiency, as an element of assistance among business interests, has led to the establishment of shorthand schools quite numerously in the great centers of population, and it has been made incumbent upon teachers to improve their methods; therefore, in a spirit of competition, considerable thought has been given to the formulation of schemes of instruction. The effect of this is apparent everywhere; rules for guidance in shorthand study have been made simpler and more effective, and the time necessary for a thorough acquirement of the principles of the art, as well as for abundant exercise in a quasi-practical operation of them, has been reduced from four or five years to four or five months.

Ingenious methods of instruction have also done much to disguise the difficulty of the subject; though more or

less still exists, and will always prevail—for obvious reasons, and for reasons not so apparent.

Phonography has the unfortunate *reputation* of being difficult to decipher, which militates against a confident approach to the subject. If the real reasons were better understood much of the difficulty might be obviated. It is my purpose to discuss the question from the stand-point of personal experience and observation, granting at the outset that one person's views by no means can cover all the ground.

In order to approximate a clear explanation, the matter needs to be discussed from two points of view, namely, the theoretical and the practical; and we are of the opinion that treatment of it will be more satisfactory if, after giving some reasons why phonography is difficult to read, a few suggestions are advanced to help out of the difficulty. Therefore, the two divisions will be combined as advantageously as may be possible, one descriptive of entanglement, and the other of extrication.

Theory.

Inasmuch as theoretic shorthand has to be first understood in the learning process, the first allusion will be made to that variety: Phonographic writing, as many know, represents language from a basis of its sounds, imitating them entirely and exactly by a code of signs: the consonantal sounds being indicated by heavy and light line segments of the circle, and by straight lines, shaded or the contrary, traced in various directions, and joined if need be; and the vowels by dots and dashes, likewise shaded and light,—the object of the shading being dual, (1), to distinguish the voiced from the breathed sounds, and (2), to multiply the accepted material for sound representation. Theoretically such

outlines should follow fixed rules of construction, without regard to fluency of writing or cursive form.

The phonetic idea is at first somewhat strange in its application, and the requirements of straight lines and curves, with positive relations of light and shade, regularity of outline, exactness of conjunction, uniformity as to size, etc., etc., taken together, tend to overburden the mind, and render the hand unsteady, making the characters assume shapes far from geometrical. As regularity of figure, the familiar standard set by printing, is essential to quick reading, such writing is likely to be illegible.

Then again, from the beginner's stand-point it is a new language, so to speak, and has a foreign look. Few writers at first—many never—have the manual skill to trace the outlines accurately, and unless one is a fair draughtsman the shapes will be decidedly unshapely. Being badly written they are read with hesitancy; for if the reader has a standard of short-hand, it is probably the angular text of the books, and he fails to recognize much resemblance.

The learner always likes to write better than to read, and so develops the synthetic faculties at the expense of the analytic, which breeds difficulty. Then, too, primary short-hand makes a prominent feature of the vowels, and if the latter are incorrectly applied, the prime factor of sound distinction, and hence word identity, is wanting.

It goes almost without saying that theoretic short-hand must be much more brief than long-hand, and quite interesting in its brevity; but it falls far short of being adequate for commercial uses when slowly and carefully written, and when speed is attempted illegibility ensues. Having no important part to play in the world's work, such

shorthand is fast becoming unpopular. It may be found convenient to sometimes keep a private journal in this extended hieroglyphic, or it may serve for awhile longer to ornament the text-books and magazines, with the object of delighting the novice because it *can* be read but when we come right down to business, where is it?

Shorthand as above described may be beautiful in its theory, and an almost perfect medium for language representation, but practical shorthand has to be of a different character, being composed of divers expedients to hasten speed, and concurrently to insure legibility, even though "haste makes waste" when regularity of outline is to be considered. The phonetic principle lies at the foundation of the art-science, as is meet it should, having been paramount in the learning process; but when the groping inquirer develops into the expert, he realizes that the consistency of theory has been abandoned in a great measure, and that he has become dependent upon devices designed to quickly attain speed and legibility—which, in shorthand writing, are the handmaids of Utility!

Practice.

We might add that practical shorthand is the term applied to sign writing that has a commercial value, simply because it can be written verbatim and translated literatim. In appearance it bears about the same relation to the shorthand of the text-books as the copper-plate of the Spencerian copy-book does to the feeble imitation below. Or from a mechanical point of view,—it is written very much as a telegrapher records in flowing long-hand a swift "take," as compared with the style of the artist in blacking, who executes an address on a packing case.

Fluent writing breaks down many theoretic rules of pro-

cedure. The phonetic idea in its perfection would invite to outlines elaborate in detail, but a running hand detracts from such exactness, and, like long-hand hurriedly written, practical shorthand is troublesome to read—only in a greater degree. Forms are often made linear when a contracted one would cause a conflict, and condensed when an extended outline might be expected, this being the natural concomitant of speedy writing. It is obvious that writing executed under such auspices must be difficult to read.

Some of the characteristic features of practical shorthand (sometimes called reporting style) are hooks and loops, initial and final, halving, doubling, word-signs and phrases, and the same have application in the so-called corresponding style; although the presence of the vowel signs in the latter makes particular treatment of the consonantal part unnecessary, and the appendages named have a more limited influence.

Position.

But the chief attribute of advanced phonography, that which distinguishes it unmistakably from the theoretic branch, and puts it on a higher plane in point of usefulness, is Position. For the benefit of the reader who may not be familiar with the subject we will explain shorthand Position somewhat at length.

Only twelve of the vowel sounds of the English language are utilized in phonography,* and they are divided into four groups of three each:

---

* We refer to the Benn Pitman version.

VOWEL SOUNDS.

LONG.				SHORT.			
Place.	Vowel.	Sound.	Sign.	Place.	Vowel.	Sound.	Sign.
1,	ē,	ee,	represented	1,	ĭ,	i,	represented
2,	ā,	aa,	by	2,	ĕ,	e,	by
3,	â,	ar,	*heavy* Dot.	3,	ă,	a,	*light* Dot.
1,	ŏ,	or,	represented	1,	ŏ,	au,	represented
2,	ō,	oo,	by	2,	ŭ,	uh,	by
3,	ô,	ooh,	*heavy* Dash	3,	ŭ,	ouh,	*light* Dash

The above figures signify the place of the Vowel-sign with reference to the consonant form, either at its beginning, middle or end. For instance, a heavy Dash [-] placed at the beginning of) (S) makes the word SAW [)¯]. Place the Dash at the middle, as)-, and the word SO results. This is Position with reference to the Vowel-signs, and is only found in the corresponding style.

But there is another application of Position, having especial connection with advanced shorthand, which is to write the whole consonant skeleton of a word in the 1st, 2nd or 3rd place with respect to the ruling of the paper, namely, above, upon or below that line, according to the Position (as illustrated in the paragraph above) of the most accented vowel sound in the word. For instance,) written above the line would stand for SEE or SAW, upon the line for SAY or SO, and below the line (or cut across it in the case of a vertical character) for SUE.

Although Position is an ingenious device, and in the strictness of its phonetic application conducive to legibility of writing, yet at times it falls short of the purpose for which it was designed,—simply because so many words have the same vocal elements. Note the unchanged Position called for in the words—Knee, Nigh, Nor, In—Like,

Leak, Lock, Ilk, Lick, etc., all being 1st place sounds. If Position were invariably employed, the situation would quite often be that of Position overtaxed, and ambiguity necessarily follow. Then it is that Position is hardly more than a definition, its distinctive quality having become impaired, and it becomes necessary to use it in a negative sense; i. e., giving those words of common occurrence the place on the line—which is the natural attitude for fast writing—and relegating to the first or third places (positions), according to their vowel sound most accented, other words of the same elements, but of less frequency.

Thus is divorced from Position its best attribute; theory is displaced by utility, and difficulty of reading must result. However, in mitigation of this innovation, or of any in current use, we venture the opinion that the better the reason for the same the easier it becomes to note a deviation from theory when shorthand has to be read.

Position conduces a great deal to legibility by making a prominent distinction between words of the same outline when the exigencies of speed make it necessary to neglect the vowel part, which is the case in all verbatim reporting; but if such words be too numerous, then memory has to become auxiliary to Position.

If the principle under discussion, faulty though it may be, is not utilized when it is possible and practicable, or, on the other hand, if the writer has not a good memory for the exceptions which must arise, then illegibility and the consequent difficulty of reading result.

Memory.

There are shorthanders gifted with extraordinary memories, and the same probably stands them in good stead, as an excellent memory does in any literary pursuit, but persons having very ordinary memories are sufficiently successful in the

practice of shorthand writing. We have often thought that the burden upon memory is not an onerous one—far lighter than has generally been supposed; for it is not memory in its more mysterious phases, but plainly assisted by suggestion.

It is not difficult to see that memory must act in bringing into service the basic principles of the study, as well as in the recognition of word forms, and that a fickle recollection of the latter would make a poor writer, and a hesitating reader. But this ready reproduction of word outlines which have already been reasoned upon and established as stock material, and the constant application of the principles of the study, is that manifestation of the intellectual powers termed by some "second nature," and no conscious effort being exerted, it can hardly be termed an *effort* of memory.

A more manifest exhibition of memory may be noted in verbatim writing, where the stenographer follows (as of course he cannot anticipate) the words of a speaker, and reasons upon and writes a portion of the speech while his mind is receiving the impressions of subsequent utterance. The mental part of such note-taking is quite complicated, and calls into action powers of the intellect which are more or less phenomenal. They are certainly curious; and though they have no direct bearing upon the legibility of shorthand, which this article is attempting to discuss, yet if there is a clog in the movement of the mental machinery, the continuity of the shorthand writing will be impaired.

The office of memory in this connection is varied, but it is cultivated so gradually there is no danger of overwork. One of its severest tasks is to keep advised of the wanderings of practice from the rules of theory, and if the

deviations are forced and unreasonable the mind becomes overtaxed.

Word-Signs.

Word-signs, which are, as the term would imply, signs for words (a fragment of the outline being given for the whole) are provided for the exceedingly frequent words, and for such as are unavoidably awkward in their full-length rendering. They contribute not a little to both speed and legibility, if the memory can reproduce them fast enough so not to impede rapid writing.

As much of the outline should be given as will suggest the whole; for if not sufficiently suggestive, they will not be remembered readily either for swift writing or reading. This furnishes a reason why those systems of shorthand prolific of arbitrary word-signs are not easily learned. A few that have abnormal memories can acquire such shorthand, and use it advantageously (indeed, oftentimes more successfully than can the leading writers of extended forms); but such ability is uncommon, and not many can or care to cultivate the mind to such an extent.

Word Structure.

A fruitful source of difficulty in reading shorthand, even when nicely written, is that so few have a knowledge (instinctive or acquired) of the ordinary grammatical constructions, and some insight to the mechanics of work building. The importance of this is not generally realized. Many write fairly well according to sound, or deftly, because memory is good, but when the crucial test is applied (reading) they are at a painful disadvantage.

The study of etymology and of language formation should be coincident with investigation into other peculiarities of the "pot-hooks and curves." There should be such

familiarity with the common grammatical construction that a violation of them in speech would affect the sense with as unpleasant a sensation as a discord in music. A clear understanding of word material, i. e. the prefixes, roots, derivatives, affixes, etc., will be found valuable in the solution of puzzling outlines, when the rules of syllabic division have not been violated.

But it is often the case in shorthand writing that there is a deliberate distortion of correct syllabication to accommodate the form to some demand of utility. We consider this a liberty taken with language much to be deplored. There exists no greater difficulty in this connection than to write and decipher outlines twisted out of syllabic proportion and coherency to satisfy the need of a fluent mechanical structure. The only help for it is to have an excellent memory to keep track of the omissions and exceptions, and to be assiduous in practice.

Excuse might be offered, that phonography is the servant of language, and if our mother tongue was more uniform in its character its shorthand counterfeit might be susceptible of improvement; but in admiration of the remarkable power of expression of our polyglot speech we would rather venture the opinion that short hand is inadequate, and hope or work for improvement in the latter.

Word Building.

The application the student can make of even a superficial knowledge of word building is somewhat after the following: Suppose one is reading, and the first stroke of the outline is B (Buh) the common prefixes Be, Ab, Ob and Bi should be instantly thought of, which taken with the remaining significance of the form, reasoned upon similarly, assists to fathom the meaning of the whole. It is presup-

posed that the writer operated upon the same basis, namely, that of making a stroke, which is the term applied to a consonant stem, whole, halved, or doubled, together with its circle-S, hook or loop appendages,—for each syllabic division of words. De- and ad-, dis- and mis-, re- and er-, per- and pre-, es- and se-, il- and le-, etc., etc., call for like treatment both in writing and reading, and legibility is made more certain.

Likewise as to the Affixes. If the reader encounters the shorthand signs for NS at the end of a form he would generally decipher it as -ness or -ence. Downward -R (i.e. R preceded by a vowel sound) would naturally be -er, -or, and the principle of making a stroke for each syllable would make plain the translation of the shorthand for -ry, -able, -bly, -al, -ly, -ful, -ant, -ent, -us, -sy, -ade, -oid, etc.

It will be readily inferred that the ability to write and read established forms for the constantly recurring word material adds greatly to the possessions of the shorthand student.

Upon examination of words it is sometimes surprising to note how little is left after subtracting prefixes, affixes, and syllables common to many other words. Observe the following:

Ac-cord-ing-ly,	Re-mitt-ance,	Be-g'nn-ing,
Un-kind-ness,	Re-ver-sion-ary,	In-struct-or,
Re-ceiv-able,	Ir-re-lig-ious,	Com-mis-sion,
Ex-amina-tion,	Re-col-lec-tion,	Pre-fer-ence,
Per-mis-si-ble,	As-sign-ment,	Il-legi-ble.

As regards root and derivative treatment, the writer should reason by analogy, and the reader bear that in mind

also. The root-form for a word should be selected as being susceptible of easy addition of the derivative part. For instance, the word ACT is best expressed by simple K (Kuh) halved to add T, because the derivative forms, -ive, -ively, -iveness, -ivate, -ual, -less, etc., can be conveniently attached. This course can be followed in a majority of cases, and the reader reasoning from the same premises discove the meaning with less of difficulty than if the form were written without regard to analogy.

Roots and Derivatives.

The experienced writer and reader performs all this almost intuitively, making deductions with the lightning speed of practiced thought; and the learner, by pursuing a practical course of instruction, can attain to such a command of the situation naturally—and, therefore, easily and quickly.

The expression "Phrase" as related to shorthand writing refers to combinations of many word outlines into wriggles of greater or less length and tortuosity. That is the mechanical aspect of it, and it verges upon the ridiculous. Another view is this: There are in all speech certain expressions like, At-all-events, About-the-same, In-other-words, At-the-same-time, Here-and-there, By-the-way, etc., which the tongue is likely to roll off glibly, and it is necessary for the verbatim writer to equal the fluency of speech with swiftness of writing; hence it is that outlines of the most abbreviated and composite character are devised for such groups of words. These are written without lifting the pen. They have their origin in the exigency of speed, and are a natural product of shorthand practice. And

Phrases.

this is the essence of the whole matter,—natural phrases are allowable, unnatural ones should be avoided.

Among amateurs it is a common amusement to waste hours inventing phrases of the most bewildering shapes, but, aside from the entertainment they afford, the forms are worthless; for expert writers phrase but sparingly, and many not at all. The all-round writer is liable to endanger the legibility of his notes if he indulges in phrasing more than to use the commonplace ones mentioned above; although the shorthander, who from day to day writes about the same business, and in the same train of thought, would be ignoring opportunity if he neglected to invent a great many brief forms to do away with much superfluous writing upon a familiar subject.

Self-Help.

The student of shorthand should be orderly in application, and early cultivate habits of self-criticism. When teaching it has been our custom to require pupils to write short extracts from newspapers at least three times, and to correct and revise their work upon each new rendering; then hand to the teacher the best version for still further correction. We have found that it is not so much the quantity of matter thus treated, but the care taken, that produces good results.

This procedure leads to reading, of course, and to that reading which is beneficial; for the veracity of every form is challenged, and reasoned upon to a considerable extent. The student should have critical ability in proportion to progress in the study; he should be confident enough of his acquisitions to apply them for reasons, and swear by the outcome. The teacher supplements this by advanced suggestions, from the stand-point of better knowledge and experience, and the right kind of progress comes perforce.

A pretty illustration of being systematic and self-helpful is furnished by a "mail" pupil, who got on so well we inquired what were her daily habits of study. We will go a little out of our way to give the reply:

"I work between two and three hours every morning. As you return a Lesson to me corrected I employ the *first morning* studying all your corrections until I think I can write the piece well. I take down all the new Word-signs, Phrases and difficult outlines in another book, and go over them all carefully once or twice a week.

The *second morning* I rewrite the Lesson you have just corrected, timing myself on the translation and the newspaper article. If they are not done as well and as fast as they should be, I go over it all again.

The *third morning* I study the new Lesson you have just sent me, and work on translations. I find that by dividing the work into two days it is better performed, and seems clearer in my mind.

The *fourth* and *fifth mornings* I spend in reviewing the Lessons previous to the one last corrected.

The *sixth morning* I write out the new Lesson to send you. I try never to put by a Lesson until I think I know it." *

Observation has shown that the more common causes of obscurity in the shorthand of beginners are:

---

* The allusions to Lessons, etc., refer to the PLAN of INSTRUCTION in SHORTHAND, but the reader will derive from it an idea of self-discipline that was highly creditable. This pupil attained a speed of 60 words a minute after fourteen weekly lessons by mail.

Causes of Illegibility.

A misunderstanding of the phonetic idea.

A tendency to use G (Guh) for J (Juh). The frequency of this mistake is surprising.

Ambiguous outlines because of the variable application of the R & L-hook principle. The coalescent sounds are easily represented, but if a vowel sound intervenes it makes difficulty.

Indecision in the use of the small semi-circle as a substitute for the heavy stroke-signs for W and Y (Wuh & Yuh) and carelessness in joining the same.

Uncertainty in the use of the character for H (Huh).

Improper distinction in the use of Circle and Stroke-S.

Disorder which the vagaries of Position make in the shorter words when Vowels are first discarded.

Ignorance or neglect of the distinction between R followed or preceded by a vowel sound; likewise L.

Putting Word-signs and Phrases out of position, which is their best identifier; and perhaps a tendency to phrase too much.

Transposition of the order of reading the strokes and appendages when the halving principle is applied.

Making the double-lengths too short, and otherwise destroying the relations of size, shape and direction of strokes.

Theory to Practice.

In the progression from theory to practice the shorthand writer encounters the real difficulty of the situation. He then begins to discriminate between strokes upward and downward, lines this way and that, ticks forward and backward. It is impossible without a wide experience for one

to appreciate the bearing of this or that adaptation of material, and three months in actual service is worth more than a year in school. The writer has then arrived at the point where he has got to execute shorthand, and read it or own up beaten. In the haste incident to putting into practice the minutiæ of stenographic technique the memory is slow in becoming stocked with exceptions, and—inconsistencies, and the hand is in sympathy. A faint suspicion gains prevalence that the *work* of shorthand writing has begun, and such is the fact!

Then is demonstrated the quality of the intellect, and the naked truth exposed whether or not the individual possesses the capacity essential to success in the profession. Is he industrious?—if he is, there is saving grace in that. Has he a taste for general literature and much reading?—if he has, a great many steps in the ladder have been pushed beneath. Has he a fair education derived from books?—if so, that will be found valuable; he cannot have too much! Has he those better qualities of quick wit, of an observant sense, of a retentive memory?—if he possesses these also, he is likely to be very near the top of the ladder; and it will not be long before he will be able to look around to find but few in his company.

To resume: A shorthand outline, in order to be legible whether slowly or rapidly written, should exhibit the following characteristics:

Important Procedure.

The strokes should primarily represent the sounds, and next be cursively written. The general direction should be to the right of the page, obtuse angles being avoided as much as possible; for acute angles greatly conduce to legibility.

There should be as many strokes (that is, full or half-length consonant signs with appendages) as there are syllables, which is a way of implying the vowels.

If Position be implicitly followed, which, however, is sometimes impracticable, the form should be given the place of the most accented vowel omitted.

The lines should, when possible, *imply* the vowels, either by form, position or direction. There is great advantage to be derived from knowing that a consonant is preceded or followed by a vowel, even though the exact vocal power is not expressed. The *implication* is often sufficient to suggest the real article. The indication of syllables is a strong step in this direction.

As helps to the attainment of the above we have in actual experience found the following suggestions to be valuable:

Obvious Helps.

When writing shorthand each outline should be pictured in the mind (reasoned upon) before touching pen to paper; then care should be exercised not to pause or lift the pen until the character is complete.

The writing should be with a free hand movement, wrist being far preferable to finger action.

The general direction of writing should be forward, particularly as regards the Ticks (shortest strokes), which, also, should be attached at acute angles. Of course there will be some back strokes, but where a choice is given, the progressive movement should be selected.

Word-signs and facile forms should be established for the words common to any matter not technical, and daily

practice be devoted to the same. If it be contemplated to use shorthand for a particular business or profession, training should be had in the technicalities of it.

Due regard should be given to the sounds of L and R, that is, when each is preceded or followed by a vowel sound; and to the establishment of a dual treatment because of this. A difference in direction of the strokes is made the *vowel indicator*, and a fertile source of legibility is thereby introduced.

Be careful to vary the outlines of words containing the same consonant elements. The words apology, pledge, pattern, patron, planet, plenty, rich, arch, chair, chary, demonstration, administration, come under this head.

Make a proper distinction between *Per* and *Pre*, remembering that one has coalescent and the other interrupted consonant sounds. The only exception to a logical rendering is the necessity for a down stroke before M [⌒]

Use only suggestive Word-signs, lest the memory be too severely taxed. In fact, the memory should not be so much exercised in shorthand writing as the reasoning faculties.

Handy Hints.

It is also wise to remember—That Phrases seldom assist speed, and if exaggerated they impair legibility. —That the shortest outlines are by no means the most expeditiously written, or the most legible. —That legibility is assisted by consistency and analogy. It may seem the refinement of sarcasm to allude to these words in this connection, but shorthand that ignores them is badly off. —That

it is the part of wisdom, also, to establish a ready recognition of the forms for the ever-recurring words and syllables. —That a pretty use of the third position is to make it embrace the few words that call for stroke-S in the initial syllable; such words as assign, assume, assent, etc. ,—giving the whole form the place of the short initial vowel, at the same time employing circle-S instead of the stroke. This seems not to impair the legibility, and has considerable facility.

Enlarging a little upon this idea, the word claim becomes acclaim if transferred to the 3rd position. Note also tend, attend, company, accompany, tune, attune, etc.

Legibility Always.

The LEGIBILITY of shorthand should really be the focus of all effort, but labor to this end is not irksome, for every step of progress lures on to redoubled exertion. Minutes fade into hours, and hours vanish, as the student pores over the phonographic page. At the same time the end always justifies the means, and if the transition from theory to practice (the shoal upon which so many wreck) be safely made, there can be no doubt as to the future—whether the aim be to while away hours of leisure with a fascinating accomplishment, or to cleverly transform mental and manual ability into a bread-winning industry.

SHORTHAND LESSONS BY MAIL.

Phonic shorthand, which is the basis of almost all the systems of the present day, was invented in 1837 by Isaac Pitman of Bath, England, although schemes of brief writing are of very ancient origin. Since the date named the knowledge of it has spread far and wide. Both sexes practice it, and the demand for expert stenographers seems never to decline. Withal, phonography is a fascinating study, and constitutes a school of language lessons that is unrivaled.

It cannot be denied that Shorthand Writing as a bread-winning vocation is gaining in popularity, but with the increase in the number receiving instruction and practicing the art-science there has been a corresponding growth in the variety of commercial interests that have adopted stenography as an aid to the dispatch of business; so that the demand for efficient writers was never greater than it is to-day, and is far from being supplied!

Improvements in the method of Shorthand Instruction make it possible to impart a working knowledge of it through LESSONS BY MAIL. The much writing which this involves is beneficial to the pupil, and the habits of self-criticism which it encourages conduce to greater proficiency than would be supposed.

Lessons by mail are agreeably conducted by the "PLAN OF INSTRUCTION," no matter how far away the pupil may be; and they enable the busy man to utilize odd moments, the scholar his after school leisure, the mechanic his evening hours, or the indolent person his varying mood.

The Benn Pitman version of phonography is acknowl-

edged to be the most scientific and effective, and the "PLAN" constitutes a progressive and systematic guide to the acquisition of a practical understanding of it. Out of 300 or more instructors in the United States, more than one-half teach the Benn Pitman and Graham systems, which vouches for the standing of those systems in the same field with at least a dozen others.

Formerly it required years to learn Shorthand, but reforms in teaching have made it possible to acquire a command of the subject in a comparatively short time. Stenographers fitted for office work, which demands a speed of from 75 to 95 words a minute, can attain that speed in from 4 to 6 months by our method; newspaper and Court reporters, or those studying for positions of a more exacting character, need further practice.

Shorthand is useful alike to workers and writers, and a fascinating diversion for the unemployed; it is invaluable to the reporter, and improves the delivery of the speaker; with it the author can keep pace with his inspiration, and the business man dispatch a huge correspondence without effort. But to learn it by self-instruction is a waste of time and energy; it can be accomplished in rare cases, but quicker and better results follow the instruction of a practical teacher (using a "Practical Plan of Instruction") and LESSONS BY MAIL have come to be regarded as the cheapest and most convenient.

The following matters are suggested, not in a controversial spirit, but rather with the intention of giving the reader of this pamphlet the benefit of some healthy experience.

Upward and Downward R & L:

The PLAN of INSTRUCTION gives special consideration to a dual treatment of the R and L consonant strokes. A clear understanding of the significance attached to the different directions of writing the two strokes is of great benefit to the beginner, and no shorthand work that we have seen gives the matter sufficient prominence, or alludes to it at the time when the pupil needs it the most.

LEGIBILITY should be the war-cry always, and never louder than at the beginning when the student ought to have all possible encouragement. Anything that contributes to readable shorthand in the early stages, when so many difficulties conspire to illegibility, is deserving of consideration.

In place of the uncertain treatment of L and R which obtains so generally, the "PLAN" suggests the following—and that, too, at the very primary part of the course:

Upward ⟋ (Ruh), used for the sound of R when it is *followed* by a Vowel sound; and always before (⟋ & ⟋ and after ⌒

Downward ⟍ (uR), used for the sound of R when it is *preceded* by a Vowel sound; and always before ⌒

Upward ⟋ (Luh), used for the sound of L when it is *followed* by a Vowel sound; and always before (& ⟍

Downward ⟋ (uL), used for the sound of L when it is *preceded* by a Vowel sound.

Words beginning with *IRRE* or *ILLE* are rendered more legible by employing both the upward and downward strokes.

The above rules contrast somewhat with the wordiness of the common directions for the employment of L and R, but experience and practice have proved them to be adequate. The clauses above, after the semicolons, are ones of expediency; it is where utility displaces theory.

The following words illustrate the importance of the above-mentioned double treatment of L and R:

Chair, chary, patron, pattern, wreck, ark, rear, array, elm, limb, fell, fellow, Lowell, ally, jail, jolly, arm, ream, leer, early, Rarus, error, corps, carry, fear, fury, foreign, door, Dora, vale, valley, pill, pillow, rash, harsh, Elroy, Lora, really, Raoul, sherry, rush, sore, Sarah, orison, reason, erroneous, rarify, earth, wrath, health, loathe, read, heard, rain, earn, ridge, urge, portion, operation, strain, stern, legal, illegal, regular, irregular, train, turn, lowly, loll, real, rely, loyal, also, lower, leeway, alway, houri, poor, Peru, alert, sorrow, Syria, failure, irresponsible, follower, etc., etc.

CIRCLE AND STROKE S.

Instead of the usual collection of four or five rules for Circle and Stroke-S, the "PLAN" also recommends the following, which positively express the whole situation:

Use the *stroke* form) when S or (Z) is the only *consonant* sound in an *initial* or *final syllable;* and in the words Ask and Asp.

Use the CIRCLE-S (or Z) ° in *all* other situations.

Z at the beginning of a word *always* takes the *stroke* form.

A PRACTICAL PLAN OF

Instruction in Shorthand,

BY BATES TORREY.

FOWLER & WELLS CO., Publishers,

775 BROADWAY, - - NEW YORK.

The author of this "PLAN" has long been a writer and teacher of Shorthand, and his experience has developed this PLAN of INSTRUCTION, for the use of teachers, which presents many claims for excellence.

It is a new departure in shorthand instruction, consisting of a progressive series of detached LESSON PAPERS, neatly printed, with much facsimile shorthand text, and figured to refer to only such portions of Benn Pitman's MANUAL, as conduce to a thorough and rapid comprehension of the subject.

THE PLAN IS COMMENDED TO TEACHERS.

Because of the assistance it gives in such details of instruction as the text-books fail to cover.—Because it is as practical as the conscientious instructor aims to be, bridging the gap between Theory and Practice cleverly.—Because of the facsimile text furnished for reading practice.—Because the rules for outline formation are logical.—Because of the prominence given to the elucidation of those principles particularly difficult of comprehension.—Because it furnishes a convenient medium for teaching BY MAIL.

Any teacher of BENN PITTMAN'S SYSTEM who will take pains to look this over carefully and try it, will find it of very great advantage in the work of teaching, by making the work easy and it will add greatly to the interest of the pupil, a matter of great importance. Below will be found the opinions of successful teachers.

PHILADELPHIA, February 8, 1890.

MY DEAR MR. TORREY:—The specimen sheets of the PLAN which you enclose also call to my mind the fact that my experience in using the same was entirely satisfactory. I have only used it in instruction by mail, but of course if it works well in that way it would do still better for personal teaching. I was particularly pleased with the ability developed early in the course

on the part of the PLAN students to strike out and go it alone, as it were; it seems to cut them loose from the leading strings with which so many of the text-books and methods tangle up the unwary. For a course of only 20 lessons it certainly is capable of producing remarkable results, and I am sure I can say nothing but good of the PLAN.

FRANCIS H. HEMPERLEY,
Pres. Phila. Stenographers' Ass'n.

AUGUSTA, ME., February 10, 1890.

I have found the PLAN the great desideratum in giving lessons by mail, not merely on account of its convenient form for transmission, but because it contains so much that is valuable and not to be found in the general text-book, and creates an interest in the study that the text-book alone does not awaken. It also proves of valuable assistance in oral instruction. As its name implies, it is truly a practical PLAN of instruction.

AMELIA M. GOULD.

After an extended examination of your "PLAN of INSTRUCTION" in Shorthand I feel warranted in stating it is not only a practical one, but one which makes a comparatively dull study interesting and even pleasurable. In these respects, if in no other, it has the advantage over many of the published text-books. That the lessons contain, taken in connection with the Benn Pitman Manual, everything essential to the learning of Shorthand, I feel assured, having become so convinced from about a six months' acquaintance and use of them in giving instruction. I would heartly recommend them to all teachers as the best method extant, to my knowledge of teaching, especially by mail.

PORTLAND, MAINE. SYLVAN B. PHILLIPS.

I consider Mr. TORREY'S PLAN of INSTRUCTION much superior to any of the other methods I have tried. If a pupil follows implicity all the directions given in the work he should be able to write about thirty words a minute after the eighth lesson, and at the end of lesson fourteen about fifty words a minute. I do not believe any shorthand system could be more satisfactory in every way, and the PLAN deserves to be recommended to anyone wishing to study stenography.

8 COTTAGE ST. NEWPORT, R. I. H. D. C.

The PLAN is handsomely gotten up and printed in typewriter type, and facsimile shorthand characters, and sold at $1.00. A liberal reduction made to teachers. Address,

FOWLER & WELLS CO., Publishers,

775 Broadway, New York.

SHORT BY MAIL

IS PRACTICABLE.

By our "PLAN OF INSTRUCTION" (Copyrighted). There is positively no mistake about it; and it is "Commercial" shorthand, not the ornamental variety.

A few trial lessons are given free upon purchase of the PLAN, and if the pupil is not on *en rapport* with the study, a discontinuance is recommended. Money is thereby saved, and by the same token we have no failures. This policy makes it safe to guarantee satisfaction!

A good price is asked for services rendered, but none of our pupils have to be subsequently "dry-docked" with some other teacher for repairs. When the PLAN course is finished no further book knowledge is required—the cobbler does not need to be recobbled!

There is nothing more to say. WE TEACH SHORTHAND BY MAIL. It is useful Shorthand. Every pupil gets full value for his outlay. Our graduates are all satisfied. Places stand waiting for good writers.

The dial without its shorthand has lost an index of time; the man with shorthand *gains* time in every hour.

TERMS:

$15.00 for 20 lessons, comprising about a five months' course.

$25.00 for complete course and speed practice (for slow workers) without time limit.

The above also includes typewriter instruction according to the manual of "Practical Typewriting."

Please Read the Letters Herewith.

Mr. BATES TORREY: BANGOR, ME., Feb. 7, 1890.

Dear Sir :—It gives me pleasure to speak of the "PLAN," as I consider it a most interesting as well as effective method of gaining a practical knowledge of the "mysterious art." I say

this from my own experience, as after a three months' course of instruction by mail I was fortunate enough to obtain a position as stenographer; and in my constant occupation as such since I have had many occasions for feeling thankful that I used the "PLAN," for by it I gained a thorough knowledge of the principles of stenography, enabling me to READ my notes instead of guessing at them. I am very glad indeed to have an opportunity for expressing to you and others my opinion of your "PLAN;" I value it very highly.

MAY E. CROSBY.

PORTLAND, Jan. 7, 1887.

It is now about three months since I began under your tuition and to-day, in a little speed test on familiar matter, I was able to write seventy words a minute, which pleased me greatly, it being after my seventeenth lesson. I am more than satisfied with my progress thus far, and have no doubt I shall be qualified to take the position promised me if I succeed in learning shorthand. I do not consider that I have done any better than anyone would who was in earnest, or had a situation in prospect.

Miss ANNIE E. GRANT.

CALAIS, MAINE,

Studied in connection with the Pitman Manual it forms, in my opinion, one of the best guides extant, presenting the various principles and their explanations in a series of gradations leading up to a full and perfect application of the science. I began a year ago, and have practised very irregular since, but can easily write 110 words to the minute, and am capable of exceeding that speed if pressed. I consider it strong proof of the excellence of the PLAN that I have no difficulty in reading my notes, even after considerable time has elapsed.

JOHN E. PEMBER.

LIBERTY, ME., Feb. 8, 1890.

In testimonial of the method of teaching stenography as devised by Mr. Bates Torrey, of Portland, Me., I wish to say: I began under his instruction in September, 1889, and finished the course in four months. I consider the PLAN OF INSTRUCTION very practical and comprehensive. His pleasant manners and mode of teaching were very interesting and enjoyable throughout the course. I can truly recommend his PLAN OF INSTRUCTION as the best of any I have examined.

GENEVA H. KNOWLTON.

For instruction and additional information, address,

BATES TORREY,

Portland, Maine.

Practical Typewriting

BY THE

ALL-FINGER METHOD.

The Pioneer Instructor in Writing by Touch.

The All-Finger Method fully exemplified. The development of Writing by Touch. A thousand suggestions about Typewriters. The practical phase of ornamental Typewriting.

"The best work on typewriting extant."—Prof. ALFRED DAY.

"It is a gem. If brought to the notice of learners, typewriting would be revolutionized."—W. N. FERRIS, "Ferris" Industrial School.

"Mr. Torrey has done the world a real service by the preparation of this book."—*The Writer.*

"It is the most practical treatise on the subject I have ever seen."—N. STEWART DUNLOP, Pres. Canadian Shorthand Society.

"It surely has no competitor."—H. A. PICKERING, Court Reporter, Boston.

"I will handle the book and adopt it in my school."—FRANK HARRISON.

"Though I have operated a typewriter nearly ten years, I was surprised that enough could be said on the subject to fill a book. The book is worth twice its price."—E. W. L. NICHOLS, Stenographer, Boston, Mass.

"You have made a hit. There will be a great improvement in writing without looking at the keys in the next few years."—S. G. GREENWOOD, "Greenwood's Finishing School" Boston.

"Having been in the business ten years, I thought I knew all about it, but find in your book many things new to me."—A. B. REID, of A. B. Reid & Co., Chicago, Illinois.

"The chapter in fac-simile is simply a revelation."—W. S. BOYD, Patent Attorney, Washington. D. C.

Handsomely bound in red cloth. *Price $1, postpaid.*

Fowler & Wells Co., Publishers, 775 Broadway, N. Y.

READ WHAT "THE WRITER" SAYS.

PRACTICAL TYPEWRITING. By the All-finger Method, Which Leads to Operation by Touch. Arranged for Self-instruction, School Use and Lessons by Mail. Containing also General Advice, Typewriter Expedients and Information Relating to Allied Subjects. By Bates Torrey, author of "A Plan of Instruction" in Shorthand. Bound in clo., price, $1.00. New York, Fowler & Wells, Publishers, 775 Broadway.

"Mr. Torrey has done the world a real service by the preparation of this book. A manual of instructions for the typewriter that should explain what every user of the machine wants to know, and omit all the useless information with which typewriter manuals have been overburdened, has long been needed. Mr. Torrey has supplied the want, and has prepared an extremely useful book, which his publishers have put in handsome and convenient form. The "all-finger" method of typewriting, which Mr. Torrey teaches, is plainly the only common-sense method of operating the machine, and the learner who follows the rules and practises the exercises given in this book will become a rapid and accurate writer in the easiest way. Mr. Torrey himself is wonderfully expert in the use of the typewriter, and in his book he gives the learner the benefit of years of practical experience. There are no words wasted. Everything is practical and to the point, and the book contains information which typewriters can find nowhere else. It deserves to be recommended in the strongest terms. The numerous "expedients and suggestions" and the chapter of fac-simile forms alone are worth to any typewriter operator many times the price of the book."

This notice from *The Writer*, which should be considered authority, may be considered conclusive evidence of its value.

The work is prepared for the Remington but adapted for use with "Yost," "Smith Premier," and any machine having a Remington key-board.

It will be sent by mail, post-paid on receipt of price, $1,00. Address,

Fowler & Wells Co., Publishers,
775 Broadway.

PHYSICAL CULTURE.

ne an School. Scientific and Practical. By D. L. Dowd
ofessor of Physical Culture. 322 12mo. pages. 300 Illustra-
ions. Fine Binding. Price $1.50.

CONTENTS.

sical Cul re, Scientific and Practical, for the Home and
hool. Pure Air and Foul Air.

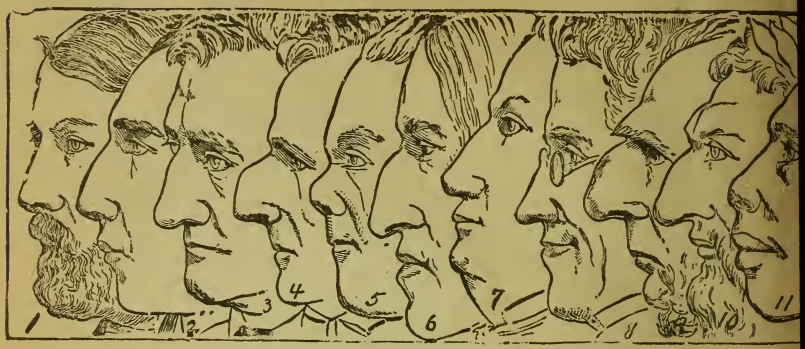
estions Constantly Being Asked:

1. Does massage treatment strengthen muscular tissue?
2. Are boat-racing and horseback-riding good exercises?
3. Are athletic sports conducive to health?
4. Why do you object to developing with heavy weights?
5. How long a time will it take to reach the limit of development?
6. Is there a limit to muscular development, and is it possible to gain an ab
ormal development?
7. What is meant by being muscle bound?
8. Why are some small men stronger than others of nearly double their size?
9. Why is a person taller with less weight in the morning than in the
evening?
No. 10. How should a person breathe while racing or walking up-stairs or up-hill?
No. 11. Is there any advantage gained by weighting the shoes of sprinters and
horses?
No. 12. What kind of food is best for us to eat?
No. 13. What form of bathing is best?
No. 14. How can I best reduce my weight, or how increase it?
No. 15. Can you determine the size of one's lungs by blowing in a spirometer?

Persona' Experience of the Author in Physical Training.
Physica' Culture for the Voice. Practice of Deep Breathing.
Facial and Neck Development. A few Hints for the Complexion.
Graceful and Ungraceful Figure, and Improvement of De-
ormities, such as Bow-Leg, Knock-Knee, Wry-Neck, Round
houlders, Lateral Curvature of the Spine, etc.
w Brief Rules. The Normal Man. Specific Exercises for the
evelopment of Every Set of Muscles of the Body, Arms and
gs, also Exercises for Deepening and Broadening the Chest
d Strengthening the Lungs.
34 Specific Exercises are each illustrated by a full length
ure (taken from life) showing the set of muscles in contraction
ch can be developed by each of them.] Dumb Bell Exercises.
ppendices showing the relative gain of pupils from 9 years
e to 40.
no value Health, Strength and Happiness should procure
read this work; it will be found by far the best work ever
ten on this important subject. Sent by mail, postpaid, on
ipt of price. $1.50.

s, Fowler & Wells Co., Publishers, 775 Broadway New York.

Men and Women Differ in Character.



[PORTRAITS FROM LIFE IN "HEADS AND FACES."]

No. 1. James Parton.
No. 2. A. H. Rice.
No. 3. Wm. M. Evarts.
No. 4. General Wisewell.
No. 5. Emperor Paul of Russia.
No. 6. George Eliot.
No. 7. King Frederick the Strong.
No. 8. Prof. George Bush.
No. 9. General Nap
No. 10. Otho the Gr
No. 11. African.

IF YOU WANT SOMETHING

that will interest you more than anything you have ever read and ena you to understand all the differences in people at a glance, by the "SIG OF CHARACTER," send for a copy of

HEADS AND FACES; How to Study Them.

A new Manual of Character Reading for the people, by Prof. Nels Sizer, the Examiner in the phrenological office of Fowler & Wells C New York, and H. S. Drayton, M.D., Editor of the PHRENOLOGIC JOURNAL. The authors know what they are writing about, Prof. Si having devoted nearly fifty years almost exclusively to the reading charact r and he here lays down the rules employed by him in his p fessional work. It will show you how to read people as you woul book, and to see if they are inclined to be good, upright, honest, true, ki charitable, loving, joyous, happy and trustworthy people, such as y would like to know.

A knowledge of Human Nature would save many disappointments soci l and business life.

This is the most comprehensive and popular work ever published the price, 25,000 copies having been sold the first year. Contains 200 la octavo pages and 250 portraits. Send for it and study the people you and your own character. If you are not satisfied after examining t book, you may return it, in good condition, and money will be turned to you.

We will send it carefully by mail, postpaid, on receipt of price, 40 cen in paper, or $1 in cloth binding. Agents wanted. Address

FOWLER & WELLS CO., Publishers, 775 Broadway, New York.

LIBRARY OF CONGRESS
0 027 275 513 9